



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

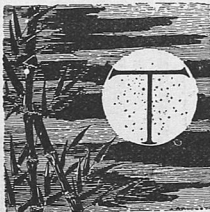
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## PAINTED TAPESTRIES.



THE art of painting on tapestry is probably less understood in our progressive country than any other branch of art—not only as to the way it should be done to be executed properly, but also in regard to the limited number of artists who understand and apply it.

When this very old art was revived by the decorative artists of Europe, they commenced by painting on cloth, with oils diluted with turpentine. Finding after awhile

that this was only a travesty on art, and that there were many objections to it, such as the white paint turning yellow with time, the rough surfaces catching the dust, and that it could never be used for furniture coverings (which is a very beautiful way of applying the woven tapestry), it was found that some other method must be devised, and dyes were tried instead and with such gratifying results that a committee of fifteen leading decorative artists was appointed to try different ways of using the dyes on tapestry cloth, especially in the flesh painting. Upon the meeting of the committee, the method decided upon as the best was adopted, and tapestry cloth, of silk, woolen and linen, were manufactured to suit this method, as were also dyes, pure and brilliant and free from aniline qualities.

Miss Emmarette Elmer, whose studio is at the Sherwood building, 58 West Fifty-seventh street, New York, uses this method in dye painting on tapestry, and also many of the peculiar and original methods of France's greatest decorative artist, Godin, producing at will either the delicate effects in coloring of the Louis Quinze and Seize periods, or the dull, soft coloring of some of the older woven tapestries. In fact these are much like the woven tapestries, the threads being dyed after the cloth has been woven, instead of before. The demand increases steadily for this work, as people understand and appreciate its advantages over the so-called tapestries done in oils, which we see in nearly every shop window.

Miss Elmer is at present at work on a set of Louis Seize panel scenes, consisting of eighteenth century figures, the colorings being exceedingly soft and captivating. Each panel has its own painted border, a finish not found in many painted panels. One of her pupils is at work on an Oriental subject for a panel, a girl feeding pigeons, the coloring of whose robes exhibits what powerful effects can be produced, as well as the most tender and sympathetic, by the use of transparent dyes. Miss Elmer has too great a love for her art, and is too self-sacrificing not to finish every tapestry executed by her brush in a manner that will give her fame, if not fortune. She is wise enough to know that fidelity to art is the first principle of success in her work. When we say that every painting with dyes must be gone over nine different times before the perfect result is obtained, purchasers of such tapestries are sure of getting their money's worth, and, although Miss Elmer has orders for more work than she can possibly accomplish herself, we feel assured there are thousands of people who only require to know where such tapestries can be obtained, to keep her class of pupils constantly employed on such delightful productions. Forseeing the tremendous demand that will be made for dye painted tapestries when they become better known, Miss Elmer is training a large class of young lady pupils in her profession.

Miss Elmer applies these tapestries in many ways, such as ceiling decorations, wall panels, portières, screens, furniture coverings, etc. The great durability of dye painted tapestries is one of their many merits, lasting, when stained, for any length of time.

Miss Mary F. Elmer, a sister of the above named artist, makes a specialty of figure and flower painting on porcelain, and uses a combination of the dull finish of the Royal Worcester colors, with the glazed colors, which produces new and pleasing effects. In the decoration of the finest sets of China no two pieces have the same design, the sets possessing uniformity in shape with diversity of design.

A NOVELTY in plates for afternoon teas and receptions where refreshments are served has a circular well on one side, into which a coffee-cup will just fit, thus enabling one to hold the plate and cup in one hand, and use the fork with the other.

## THE STATUE, "THE AWAKENING OF SPRING."



R. C. E. DALLIN, the sculptor whose statue, entitled "The Awakening of Spring," is shown on page 133, was born at Springville, Utah, November 22, 1861. From early childhood he evinced a strong desire to pursue an artistic avocation, and at the age of eight years made his first clay study. At the age of sixteen, while at work in the mines with his father, he modeled two heads during leisure moments. These excited a great deal of interest among the miners, and a gentleman from Boston, Mr. C. H. Blanchard, having seen them, advised his father to send him to the East to study.

In the spring of 1880 he went to Boston and placed himself under the instruction of Mr. T. H. Bartlett, the sculptor, with whom he remained a year and a half. During a year of this time he worked for his living during the day and modeled in the evenings. In 1883 he submitted a design for a proposed equestrian statue of Paul Revere for the city of Boston, and was awarded one of the three prizes given to the competitors. A second competition in 1885 resulted in his design being accepted for the proposed statue.

In the exposition of the Art Society of New York, his first life-size statue, "An Indian Hunter," was awarded a gold medal.

In August, 1888, he went to Paris, where he remained some years, studying in the Ecole des Beaux Arts, and also under the instruction of M. Henri Chapu. During the first year he exhibited at the Paris Exposition a bronze design for a statue of Lafayette. During the second year he made his first exhibit at the Salon, a life size equestrian statue of a Sioux chief, and was awarded honorable mention.

In the following winter he modeled in Boston the statue, entitled "The Awakening of Spring," the subject of our illustration which was exhibited in New York by the Society of American Artists in May, 1891. He is at present engaged on a statue of Brigham Young, which is to be erected in Salt Lake City, and has just completed a design for the figure of an angel, to surmount the spire of the Mormon Temple in the same city.

Among the less important works executed by our artist are busts of James Russell Lowell, Dr. Oliver Wendell Holmes, and others. Mr. Dallin possesses a decided genius for sculpture. He is an idealist who possesses a strong feeling for the nude in art, as illustrated by his statue, which presents the outlines of an ideally beautiful figure, full of sentiment and imaginative grace. He has also devoted considerable time and study to equestrian work, but his chief desire is to combine in his work the expression of the noble and beautiful in nature.

When artists of the calibre of Mr. C. E. Dallin are coming to the front, America has no cause to fear for her future fame as an artistic nation.

As supports for candelabra and small lamps the stork and ostrich are being used extensively. An example has a stork standing upon a turtle's back. A spray of conventional design curves over the bird's breast and is held in its beak, branching over its back and forming into two flowers in which the candles are held.

THE Japanese screens are always popular. A pretty one for a parlor has white satin panels lightly embroidered with colored silks. The mount is of Japanese black and gold brocade, and the frame is a simple band of black wood. Frames made of a thin band of plain wood, with hinges ready fixed, are to be had. They can be enameled or stained and then mounted with panels of embroidered linen or Roman satin.

DRAPE the mantel in some way, unless it is a handsome one, and above it place a small picture—at one side, not in the center. Above this drape some harmonious material, and on the other side arrange some pretty fans, or anything else that taste may suggest. Avoid anything like a stiff arrangement with a decided center point, and do not put a pair of anything on the mantel shelf. If there are two vases, let one be tall and slender and the other short and stout, and place them with other bric-a-brac on either side of them.